

GREEK THEMES
IN MODERN MUSICAL
SETTINGS

PART IV
TWO FRAGMENTS
OF ANCIENT GREEK MUSIC

BY
ALBERT A. STANLEY
Lecturer in Music

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PART IV

TWO FRAGMENTS OF ANCIENT GREEK
MUSIC

TWO FRAGMENTS OF ANCIENT GREEK MUSIC

THE arrangements of the fragment of the First Ode of Pindar and of the Dirge of Sicilus in the following pages represent the composer's first venture in the field of Greek Music.

Settings of these fragments had already been published by H. Thierfelder¹ and O. Fleischer.² Those of the former are admirable, and may be considered the best yet offered, while those of Fleischer have more to commend them than other arrangements for which this scholar is responsible. Since these arrangements and others, which it is not necessary to enumerate, were available, on first thought there certainly appeared to be no necessity for presenting the settings which are here offered.

In justification, however, attention may perhaps be called to the fact that the solutions of the problems here presented differ somewhat from those given by others. This is specially true of the setting of the Pindaric Ode,³ in which there is more variety than in the arrangements previously made.

The figure for lyre, or harp, which introduces and accompanies the first part of the Ode is typical of Greek tradition, while the use of full chords in the Chorus gives added distinction.

The second setting of the solo melody — if such it be — affords an opportunity for a contrapuntal accompaniment into which the harp, at stated intervals, interjects suggestions of the appropriate harmony. As the first part is intensified by the introduction of the wind instruments, so in the chorus a flute obligato is added to the full chords of the harp.

In the Dirge of Sicilus the movement of the bass is an interesting feature, but it is not necessary, as the chords made possible by using the first bass note in each group of three are

¹ *Altgriechische Musik*, Breitkopf and Härtel, Leipzig, 1898.

² *Die Reste der Altgriechischen Tonkunst*, Breitkopf and Härtel, Leipzig, 1899.

³ The inclusion of the Pindaric Ode must not be construed as an indorsement of its genuineness, for Father Kircher's reputation for critical acumen is not so impeccable as to forbid questionings of his "finds." An analysis of the melody shows that it was based on a pentachord, a procedure so opposed to Greek practice as to throw still more doubt on its authenticity.

sufficient. Obviously, where there are many changes in the harmonies the bass part must be played exactly as written.

In addition to these two settings several other fragments were arranged for the concert of ancient music¹ which furnished the occasion for the representation of those here given. No new setting for the Hymn to Apollo was included in the list, however, as the preparation of still another arrangement for this masterpiece would have been not merely a work of supererogation but, in addition, an evidence of presumption.

¹ At a session of the Classical Conference in connection with the meeting of the Michigan Schoolmasters' Club, March 31, 1913.

The program here follows :

PART I

LATIN HEXAMETERS

1. Prelude (Virgil, Aen. I. 1-12).

Air by J. Raleigh Nelson. Harmonization by A. A. Stanley.
Students of the Ann Arbor High School.

2-6. Mediaeval Setting of Five Passages from the Aeneid of Virgil.

Plain-song, written in neumes in a manuscript of Virgil of the tenth or eleventh century, now in the Laurentian library in Florence, formerly in the Ashburnham collection; published by Jules Combarieu in 1898, with modern harmonization.

Mr. Allen Avery Dudley, University School of Music (2, 4, 5).

Miss Pearl Louise Donelly, University School of Music (3, 6).

PART II

ANCIENT GREEK MUSIC

Accompaniment by Director Albert A. Stanley.

Miss Ellen Clarken, Harpist; Mr. Waldo Schleede, Flutist.

Chorus of Ladies (University School of Music): Misses Lou Matilda Blakeney, Ethel Smurthwaite, Mrs. Byrl Fox Bacher, Mrs. Lura Alma Fullerton, Misses Violet Marie Stevens, Elizabeth Graybill Tribble, Jeannette Cynthia Lindstrom, Minto Isabel MacGregor, Irene Gladys Stowell, and Eleanor Frances Hornby.

1. Hymn to the Muse Calliope.

Attributed to Dionysius, who lived perhaps in the second century A.D.
Chorus of Ladies.

2. Dirge of Sicilus.

Inscribed, with musical notation, on a small pillar set up by Sicilus; discovered at Tralles, in Asia Minor, in 1882. Date, perhaps near the end of the first century A.D.

Mr. William Howland, University School of Music.

LIST OF FRAGMENTS

	PAGE
No. 1. Fragment of the First Pythian Ode of Pindar ¹	221
No. 2. The Dirge of Sicilus ¹	225

3. Hymn to Nemesis.

Attributed to Mesomedes, who lived about the middle of the second century A.D.
Miss Ethel Smurthwaite.

4. Hymn to Apollo.

Inscribed on marble slabs in the Treasury of the Athenians, at Delphi ; discovered in 1893 (first sung in Ann Arbor in 1895). The hymn, which is incomplete, apparently celebrates the repulse of the Gauls from Delphi in 278 B.C.
Mr. William Howland.

5. First Strophe of the First Pythian Ode of Pindar.

This ode was written to commemorate a victory gained by Hieron of Syracuse in 474 B.C. The music, first published in 1650, was alleged to have been found in a manuscript in a monastery near Messina, in Sicily.
Miss Smurthwaite and Ladies' Chorus.

¹ English translation by Dr. M. C. Wier, University of Michigan.

I. Fragment of the First Pythian Ode of Pindar

Moderato (♩ = 92)

Voice

Xρυ - σέ - α φόρ -
Gold - en Lyre, fair

Harp

p *mf*

μιγξ, Ἀ - πόλ - λω - νος καὶ ἰ - ο - πλο - κά - μων σύν - δι - κον Μοι -
prize A - pol - lo holds with the Mus - es fair - Crown - ed with their

σᾶν κτέ - α - νον· τᾶς ἄ - κού - ει μὲν βά - σις, ἄ - γλα - ί -
vi - o - let hair, Step of danc - ers, pre - lude of fest - i - val,

ας ἄρ - χά, πεί - θεν - ται δ' ἄ - οι - δοὶ
heed thine air; Thy sign they at - tend, all

ff

σά - μα - σιν, ἄ - γη - σι - χό - ρων ὁ - πό - ταν προ - σι - μί -
 they that sing, What time with thy quiv - er - ing strain thou wake the

ων string, ἄμ - βο - λὰς τεύ - χης ἐ - λε - λι - ζο - μέ - να·
 string, Up - ward lift - ing pre - ludes led on by the choir,

καὶ τὸν αἶχ - μα - τὰν κε - ραι - νὸν σβεν - νύ - εις·
 Lo, thou quench - est thun - der's long spear - shaft - ed fire.

Clarinet I and II in B flat

Ἄρ - χὸς οἰ - ω - νῶν, κε - λαι - νῶ -
 King of birds, for mist - y dark - ness

p *mf* *f*

πιν δ'ε-πί οί νε-φέ-λαν ἄγ-χύ-λῳ κρα-τί, γλε-φά-
 Thou on his beak-ed head Fast dis-till-ing light-ly hast

ρων ἅ-δὺ χλά-ι-στρον, κατ-έ-χευ-ας. ὁ δὲ
 shed, gen-tle bar that clos-eth his eyes in slum -

Flute

χνώσ-σων ὕ-γρὸν νῶ-τον αἰ-ω-
 ber deep; while he lift-eth pli-ant

ρεῖ, τε - αῖς ῥι - παῖ - σι χα - τα - σχό - με - νος. καὶ γὰρ βι -
 back in sleep, Bound fast by the spell of thy mag - ic; A - res'

α - τὰς Ἄ - ρῆς, τρα - χεῖ - αν ἄ - νευ - θε λι - πὼν ἐγ - χέ -
 might, Vast in prow-ess, leav - ing his spear - points bright Far a -

ὦν ἄχ - μάν, ἰ - αί - νει καρ - δί - αν.
 way, let - teth his spir - it rest in peace.

II. The Dirge of Sicilus

Largamente doloroso

Voice

p
 Ὅ-σον ζῆς φαί - νου Μη-δὲν ὀ - λως σὺ λυ - ποῦ· Πρὸς
 Thy whole life go on thy way, Give not a mo-ment to sor-row; For

Harp

p

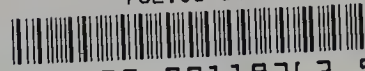
ὀ - λί-γον ἐσ - τὶ τὸ ζῆν· Τὸ τέ-λος ὁ χρό-νος ἀπ-αι - τεῖ·
 slight is the span of thy brief day; The end— Time claims it to-mor - row.

p *rit. e morendo*

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